

Hans Alma en Johan Goud, red. *Maar zie, ik heb lief! Eros in kunst en religie*. Zoetermeer: Meinema, 2016, 120 p., € 17,50.

Eros is elusive and incomprehensible. Yet for ages, we have wanted to understand 'Eros': Plato's *Symposium*, John of the Cross and his *Living Flame of Love*, ... Nevertheless, it remains a difficult task. "See, I love" Van Gogh wrote, inspiring the title of this second book in the series "Figura divina" on art and religion. *Figura divina*, a collective of professors from various Dutch universities, draws attention, through their symposia and books, to the profound connection between art and religion in the broadest sense. One of the seminars (Utrecht, 23-24 April 2015), entitled "Eros and Love," examined the role of eros in art and religion, using philosophical, psychological, and art-theoretical approaches. The lectures, rewritten as articles, form the body of the volume *Maar zie, ik heb lief*, edited by Hans Alma and Johan Goud (Utrecht). The whole is divided into four domains: visual arts (14-43), music (44-67), philosophy and literature (68-91), theater and dance (92-108).

Artist-theologian Arent WEEVERS and art historian Wouter PRINS provide the first contribution (15-22). Central is the dynamic desire of every human being for happiness and love which eventually reaches toward radical 'otherness'. Weevers' media art aims to express this permanent desire, of the confrontation of the viewer with his loss, but also with a feeling of comfort and recognition (16). His work is sometimes associated with mysticism. In the second article, art critic Dominic VAN DEN BOOGERD (23-32) examines the art of Marlene Dumas. Her work has been interpreted as 'eroticism,' representing love as death's antagonist: "Eros is about coming and death about going somewhere" (31). Her drawings and paintings express the complexity of relationships, the emotions of desire and fear, and death, as her recent portraits 'Dead Marilyn' and 'Skulls' show. Cultural psychologist Hans ALMA thinks it is an interesting challenge to connect eros, art, and religion (33-43). She defines eros as the desire for a full-body experience of meaning and value, and examines *The Cloud Gate* of Anish Kapoor (in Chicago) in light of this, considering its effect on people as religious by reason of its balance between security and transcendence.

A second area deals with eros in music. According to musicologist Hans JACOBI (45-54) love undergoes an upward, fourfold classification in the work of Olivier Messiaen: starting with a trivial flirtation, to passionate love that results in death, motherly love, and ultimately divine love, showing the dynamic between religion and eros. The contribution of the philosophical-theological esthetician Wessel STOKER (55-66) attempts to offer nuance concerning the gap between eros and agape in the work of Kiekegaard and in his interpretation of Don Juan in Mozart's *Don Giovanni* as a musical-erotic force of nature. These sections on eros in music nicely illustrate the whole structure of this book: the dynamics between eros, art, and religion. The third part approaches the same theme, though it does so through philosophical-literary analyses. Laurens TEN KATE, a philosophical theologian, examines the views of the philosopher Georges Bataille on 'negation,' 'border,'



'restlessness' and 'night' as nucleus of erotic lust and on Christianity as an important actor in this (69-80). Philosopher Paul MOYAERT introduces the reader to the dynamics of mystical love and the disappearance of these dynamics, the longing I and desire itself (81-91).

The last section deals with the role of eros in theater and dance. The first contribution of Ronald KLAMER (93-100) shares valuable experiences with the reader about the role of God and religion in combination with the role of eros and the desire to the unrecognizable otherness in several plays. An interview with Sidi Larbi CHERKAoui, artistic director of the Eastman, discussing his works *Foi, Myth* (sic) and *Babel*<sup>(words)</sup> and his views on eros, religion and art is the last contribution, followed by "Personalia" (109), a practical index of personal names (110-112) and a series of images (113-119) belonging to the first section. Occasionally, little editorial errors occur, such as variant spellings: 'Tarkovsky' and 'Tarkovski' (19), 'Bataile' and 'Bataille' (76), and 'Strauss' and 'Strauß' (97).

This work allows the reader (viewer, listener, ...) to taste desire in the various art forms. However, it soon becomes clear that 'Eros' is indeed incomprehensible. The editors explain that they prefer to give specific examples rather than abstract definitions, which sometimes feels like a concealment of one of the biggest obstacles for essay collections: the variety of subjects. Besides this, the different authors use different concepts of 'eros' and 'religion.' These terms are not clearly defined from the beginning, for example, by stating that eros is elusive (7). This is clearly noticeable on page 72 where Bataille is said to barely make a distinction between eros and love. But why should there be a distinction in the first place? We do not learn this as a reader. Also 'religion' is very elusive, although this book is about eros in art, and religion. In the first three contributions religion is considered as mysticism, faith, even as a vague notion of 'something holy' (43). In the following sections, the dynamics between eros, art, and religion are clearer, but more from a Christian point of view concerning the concept of 'religion.' Nevertheless, the title should rather be 'Eros and religion in art'. Yet, the contributions stir us to think further and to desire to discover eros more profoundly, but the book itself does not fulfill this desire.

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Emmanuel Falque. *Passer le Rubicon: Philosophie et théologie; Essai sur les frontières*. Bruxelles: Lessius, 2013, 208 p., € 19.

—. *Crossing the Rubicon: The Borderlands of Philosophy and Theology*. Translated by Reuben Shank. Perspectives in Continental Philosophy. New York: Fordham Univ. Press, 2016, £ 22,99.

De auteur is eredeccaan van de faculteit wijsbegeerte aan het Institut Catholique de Paris. Zijn onderzoek richt zich op een fenomenologische toenadering tussen filosofie en theologie. Op dit traject werd en wordt door meerdere Franse denkers